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GRADES FIVE AND SIX

*Palmer Method
Handwriting*

THE A. N. PALMER COMPANY

NEW YORK, N.Y. CHICAGO, ILL. CEDAR RAPIDS, IOWA, PORTLAND, ORE.

STANDARD CAPITALS, SMALL LETTERS, AND FIGURES

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p
q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Alphabet Forms

It is more desirable to secure correct movement of execution for a letter form than to follow a formal alphabet. Correct movement training will enable the student adequately to execute any of the alphabet forms.

Palmer Method Handwriting

Grades Five and Six

The penmanship course as outlined in this textbook was prepared to meet the general requirements of students in grades five and six and to be in accord with the curricula of these grades.

Prepared in collaboration with leading supervisors and in accordance with principles of handwriting established

By *A. N. Palmer*

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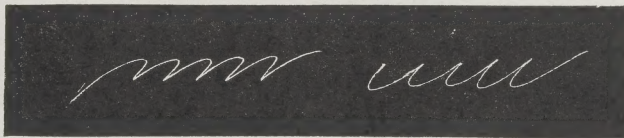
TO TEACHERS

Muscular movement handwriting is the movement of the arm from the shoulder to the wrist, the larger muscle of the arm below the elbow resting upon the desk, the fingers remaining relaxed and passive, neither extending nor contracting in the formation of letters.

Without movement of the wrist or fingers or permitting the arm to be removed from the arm rest see how far you can move the hand forward and backward. Roll on the muscle (arm rest) several times, alternating with the forward and backward movement. The above operations constitute the fundamental principles of muscular movement handwriting. Observe that the nails of the third and fourth fingers form a movable rest for the hand and that neither the wrist nor the side of the hand touches the desk or paper.

Teachers should possess thorough knowledge of the fundamental principles of muscular movement handwriting before beginning the practice or teaching of the subject. No success in muscular movement handwriting can be achieved unless the instructor possesses the required technical and pedagogical knowledge of handwriting.

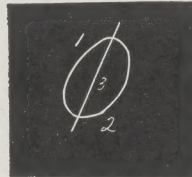
Hygienic and comfortable posture, relaxed muscles and correct



The above illustration represents the over and under motion

spacing of all writing materials are required for muscular movement handwriting. *The push pull and oval exercises are only a means to an end.* All strokes constituting alphabet forms are developed from either or both the push pull and oval elements or modifications or combinations of them. Proper practice of these two drills will establish the required light, elastic movement necessary for automatic, muscular movement handwriting.

Guard against excess practice of these drills. From three to five minutes' exercise is sufficient. It is also recommended that one or two minutes be devoted to these exercises preparatory to the regular formal lesson.



Execute a direct oval, divide with the push pull stroke and we have as illustrated above

1. The left curve.
2. The right curve.
3. The oblique line indicating the correct slant.

IMPORTANT SUGGESTIONS

The time required to learn muscular movement well depends entirely upon the attitude of the teachers and pupils toward the subject. To secure the best results in the shortest time the following are required:

Close study of the printed instructions contained in this textbook, correct visualization of the exercises, occasional and accurate study of the position illustrations, the correlation of study and practice of the drills, comparison of your drills with the exercises contained in the text, and finally the carrying over into the regular written work of the principles taught and established during the formal handwriting lesson.

Numerical, descriptive or corrective counts should be presented with correct cadence and in a soft but firm voice. Encourage your students to read frequently the instructions in this textbook.

Teachers should teach Palmer Method handwriting while following the instructions themselves. Their knowledge of penmanship will enable them to criticize the pupils' work constructively as well as to discern the students' problems and sympathetically aid them to overcome the obstacles.

Teachers should be familiar with methods of planning the penmanship lesson, to render it interesting, instructive and practical.

Frequent comparative reviews should be made between the students' writing and the drills in the textbook, also between the present and previous specimens of the students' writing. For this purpose it is recommended that individual progress folders be kept by each student, so that he may file specimens of writing lessons,

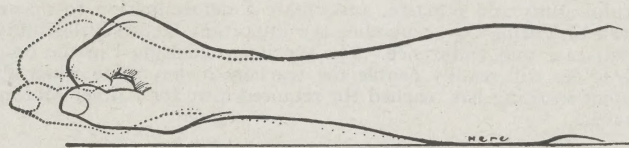
spelling lessons and composition lessons, each of which should be used for these reviews and comparisons. This will result in more faithful study and practice, and create a determination to master a style of writing that embodies the important factors of legibility, speed, ease and endurance. The specimens contained in the progress folder will readily enable the teacher to determine when the student's writing has reached the required form for Palmer Method Awards.

HANDWRITING MATERIALS

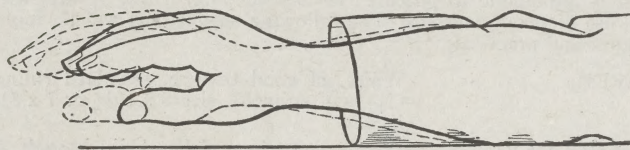
It is impossible to procure the desired handwriting results with the use of poor materials. The following suggestions will be found helpful and practical:

- | | |
|------------------|--|
| PAPER: | White, of good texture, standard ruling, ($\frac{3}{8}$ ths of an inch), size 8 x 10 $\frac{1}{2}$ or 7 x 8 $\frac{1}{2}$ inches. |
| PENHOLDER: | Wood, light in weight, long enough to extend beyond the knuckle. |
| PENS: | Steel, good quality, coarse pointed pen, light weight. Both points of nib should touch the paper. Keep pens clean. |
| INK: | Good quality of blue, black or blue-black, smooth flowing fluid. When not in use the ink well should be covered. |
| PROGRESS FOLDER: | To be kept for filing students' specimens so that the progress may be noted. |

POSTURE



Position Study Number 1 ↑



Position Study Number 2 ↑

Position Study No. 1

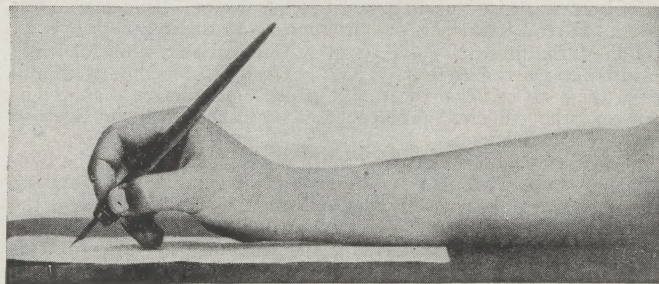
The arrow indicates the arm rest, or the "generator" thru which is produced the power for muscular movement writing. The muscle to which the arrow points acts as an axis or hub. All writing is done with the arm in this position, so it is essential to master the position and the movement which it produces. Assume this position, with the fingers closed, extend the arm slightly forward, then backward, and roll on the muscle.

Position Study No. 2

The hand is open and the fingers are extended, but relaxed—not rigid. The broken outline represents the extreme forward movement and the black outline the extreme backward movement.

Position Study No. 3

In this illustration we see three points of contact: muscle, fingernails and pen. Observe that the wrist does not touch the desk. Note that the penholder is carried lightly and rests alongside the large knuckle of the index finger. The index finger rests on the top of the penholder.



Position Study Number 3

Position
Study
Number
4

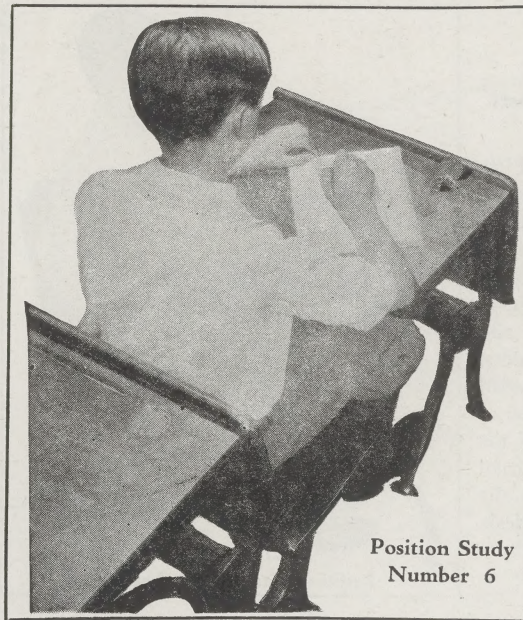


Position Studies Numbers
4 and 5

In the Fourth and Fifth Position Studies, observe: erect but not rigid bodies, shoulders straight, feet resting on the floor, correct distance of eyes from paper, angular position of arms, fourth and fifth fingers acting as gliders. Note the light under wrist. The lower left hand corner of paper faces the center of the body. The upper right hand corner points a little to the right of the center of the desk.



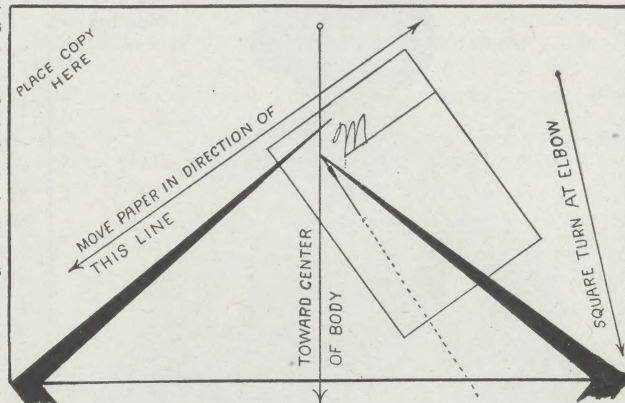
Position Study Number 5



Position Study
Number 6

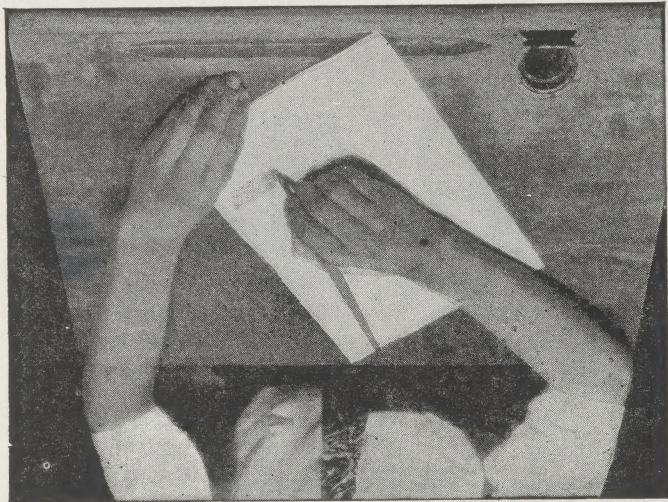
Position Study No. 7

An illustration which summarizes position of the arms, as indicated by the heavy marks running to the center from the lower left and right corners. The perpendicular line thru the center of the diagram represents the movement direction. The dash and dotted line at the right of the movement direction line refers to the direction in which the penholder points.



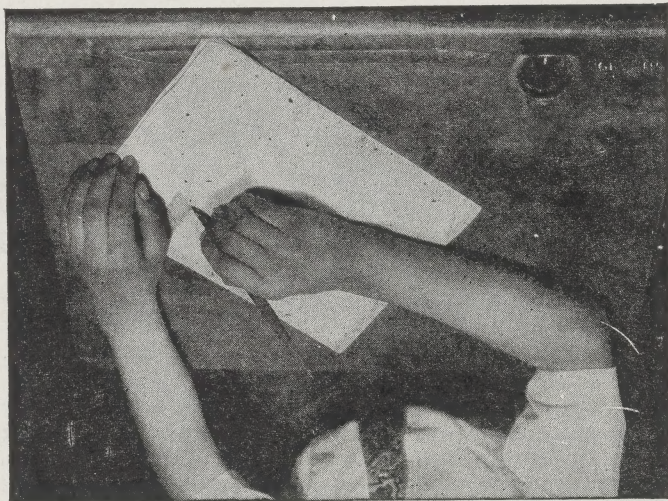
Position Study Number 7

THE INSTRUCTIONS TELL YOU HOW TO SUCCEED



Position Study Number 8

Picture Study No. 8 represents a student assuming the "full front position." Where desks are too narrow to permit this position, which is preferred, pupils should sit as pictured in illustration No. 9. Observe the left hand placed at the upper left hand corner of



Position Study Number 9

the paper ready to move the paper when the writing has occupied one-fourth of the distance across the page. Move the paper a little to the left. The same action is repeated one-half way across and again at the three-quarter point.

LESSON I

Drill 1



Count 50 for push pull sections, 5 for each oval and push pull.
Time: 15 seconds for each divisional drill.

Teachers: Be sure that the students have an adequate knowledge of the correct positions as illustrated on the foregoing pages. Let them exercise with dry pens or penholders reversed, drill 1, emphasizing relaxed position, light penholding and elastic motion. Begin counting as indicated above, starting on the base line and extending for two spaces approximately $\frac{3}{8}$ " each. Direct

the upward strokes out from and the downward strokes back to the center of the body. When all students are writing in unison, with correct position and movement, allow them to write drill 1 with ink. The combined oval and push pull movement is made by first making the push pull element, then the oval which begins at the top. Refer to pages 2 to 21 of *The Palmer Method of Business Writing* for supplementary visualization and study of the correct position and basic principles of muscular movement writing.

STUDY AND FOLLOW ALL INSTRUCTIONS

LESSON II

Drill 2



Count 100 for each of the four sections of drill 2. Time: 30 seconds for each section.

Teachers: To develop light, uniform movement in class penmanship correct counting is important, and should be actually timed by a watch. Alternating from concert, individual and silent count is interesting. The teacher's count will help to stimulate the slow pupils and check the rapid students. An occasional change from

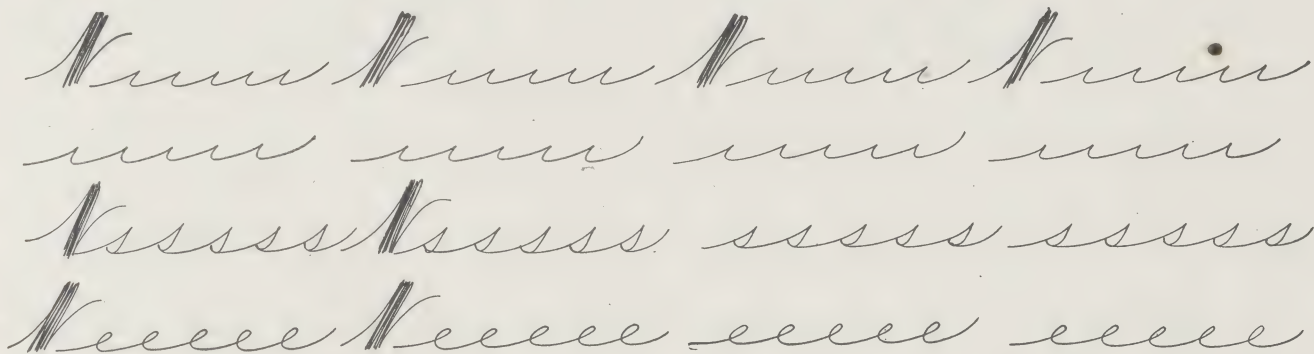
the numerical to descriptive or corrective count will be found helpful.

Pupils: Are you employing good position? Are you careful to rest freely on the finger nails, not permitting the side of the hand to be turned nor to rest on the paper? Are you gliding on the fingers and not pinching? With one dip of ink, how many ovals can you make? The number of ovals executed with one dip of ink indicates the lightness of your movement.

*Reference**January**February**March**April**May**June**July**August**September**October**November**December*

MIND AND MUSCLE MUST WORK IN HARMONY

LESSON III—Drills 3, 4, 5



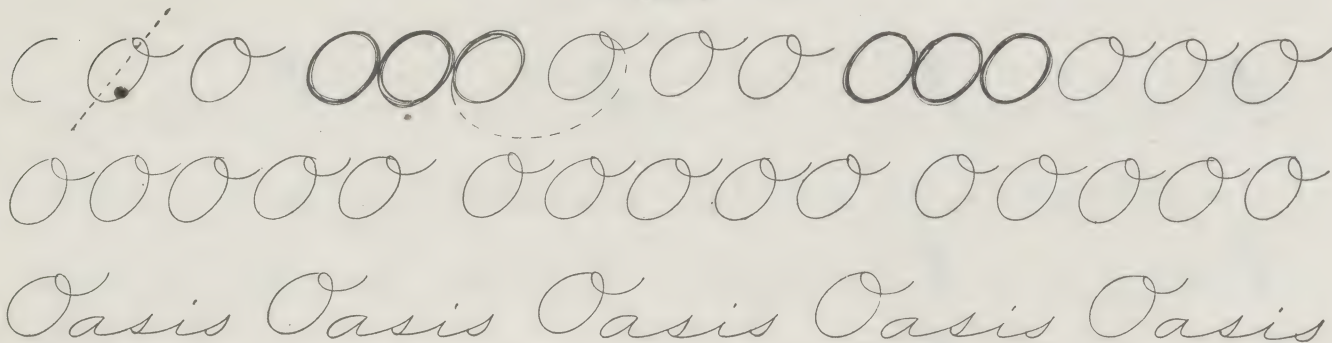
Count 1, 2, 3, 4, 5 for each group. Time: 60 s's; 150 e's.

Pupils: If you press heavily on the arm rest, wrist or penholder, you cannot use muscular movement. The *i* is an abbreviated form of the push pull strokes. Learn to control the movement. If the

small *e* is too tall, you push too hard. A tiny push from the elbow will drive the pen far enough to make small *e*. For the small *s*, the first stroke is an upward under curve, the movement stopping slightly at the top and at the point where it joins the main stroke.

LESSON IV

Drill 6



Count 5 for each oval; 1-2 for O. In counting to establish correct rhythm for words spell out as "Capital O-a-s-i-s."

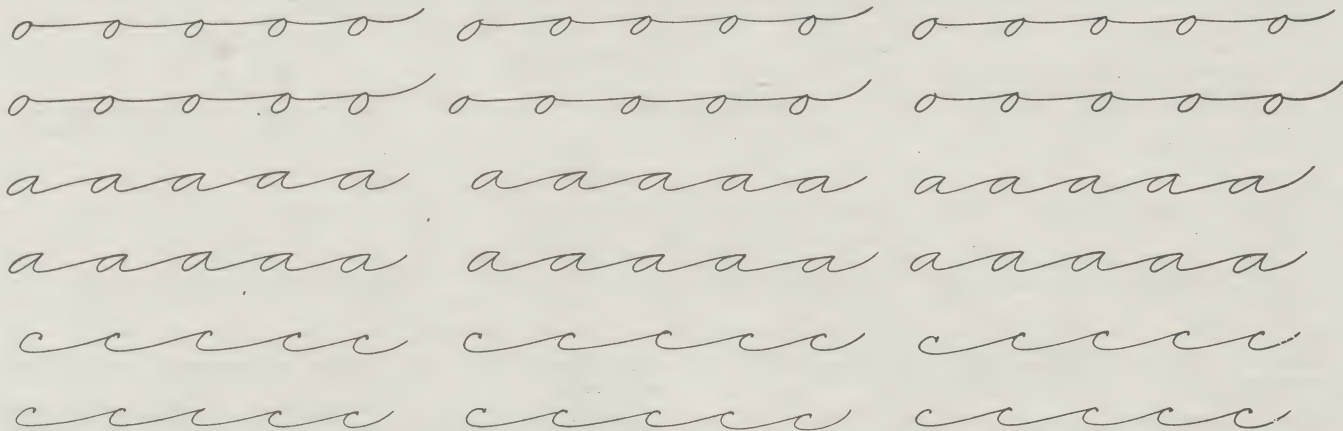
Time: "Oasis" and 60 O's per minute.

Teachers: There is an additional count of one between each two of the ovals above. This count is applied to the movement from one oval to another. This movement is a ruling principle of Palmer Method Handwriting. The pen being lifted while the nails remain gliding upon the paper and dropping as suggested by the dotted line above will permit you to use the required continuous, uniform

motion, there being no check or stop. Remember, a line is the product of the motion used.

Pupils: Capital O begins at the top with a downward stroke, is rounded as an oval, finishing with a curved upward stroke. Note height of letter, spacing, curved final stroke, and general slant. There are five O's to a group and three groups to a line.

LESSON V—Drills 7, 8, 9

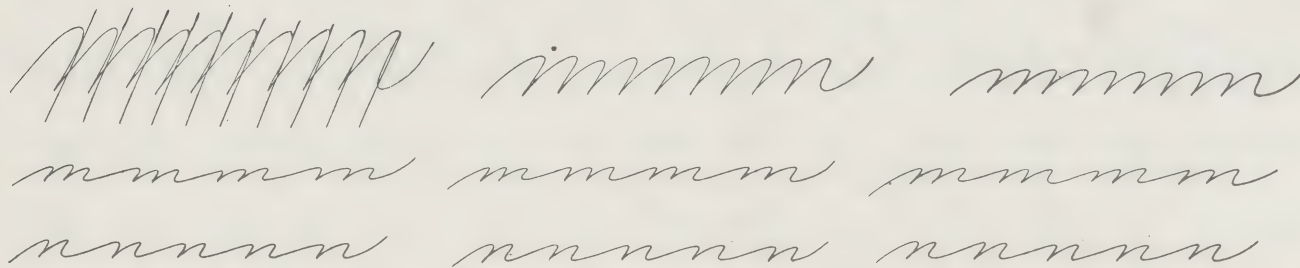


Count 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 for each group. Use the conversational count as one slide, 2 slide, 3 slide, 4 slide, 5 slide. For c, one stop, 2 stop, etc. For small a, round a, round a, round a, round a, etc.

Time: 90 small o's; 70 a's; 80 c's per minute.

Small o, a and c are made with the same motion and are of the same height. Observe the closed tops. Connective lines slightly curved. Maintain uniform height of the letters as well as uniform spacing between the letters and groups. Begin small c with a dot.

LESSON VI—Drill 10



Count 10 for the over-motion exercise. 1, 2 for each n, 1, 2, 3 for each m.

Time: 65 n's, 50 m's per minute.

Teachers: n and m are made with the over and under motion, the under motion connecting the letters. This drill is excellent for

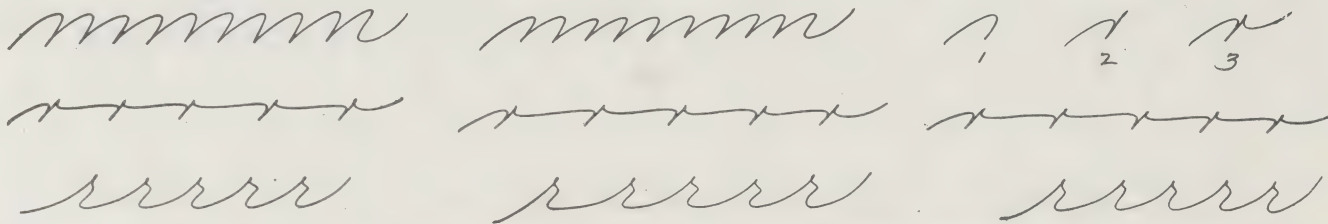
establishing correct slant and spacing between letters and parts of letters.

Pupils: The first line of this drill is to establish good, free movement. The other lines of the drill are exercises for movement control, for establishing correct heights of letters, and spacing. Note that the final stroke is slightly curved and extends upward a little above the letter.

IF THE LINES ARE TREMULOUS IT IS NOT PALMER METHOD

LESSON VII

Drill 11



Count 10 for the over-motion exercise, the first line in drill 11. 1, 2 for each r or "over-curve" if descriptive count is used.

Time: 65 r's per minute.

Teachers: With your pupils, study analysis of small r and observe No. 1, the first part of r is an over-motion. The second stroke, No. 2, is retraced on the downward stroke reaching a little higher than the curved part of the letter. There is then a slight pause in the movement when we drop just a little and continue with an upward curved stroke to the right. At first, practise these drills with a dry pen or a penholder reversed.

There is no value in any penmanship drill unless it is practised with correct position of body, arms, fingers, penholder, paper, and with the right movement and correct rhythm.

Pupils: Checking the motion before tracing for the upward stroke and tracing for the short downward stroke will help to avoid loops or openings at those points. Guard against connecting lines being too deeply curved. Practise this drill until it can be written automatically, easily and with the required speed and neatness.

Review Drills 1 to 10

LESSON VIII—Drills 12, 13, 14

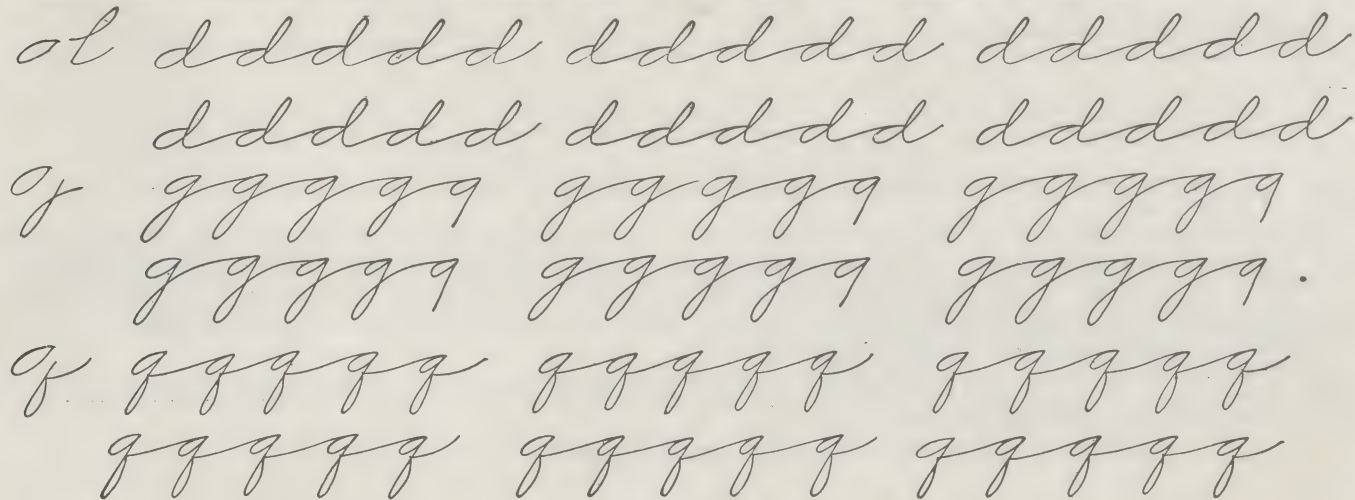
A count of 1, 2 is applied to each of the letters in this drill.

Time: 65 d's, 60 g's, 50 q's a minute.

The d, g and q are based on small a. d occupies one-half space

high. Note the open effect in the extension of d. The lower extensions of g and q occupy one-half space below base line.

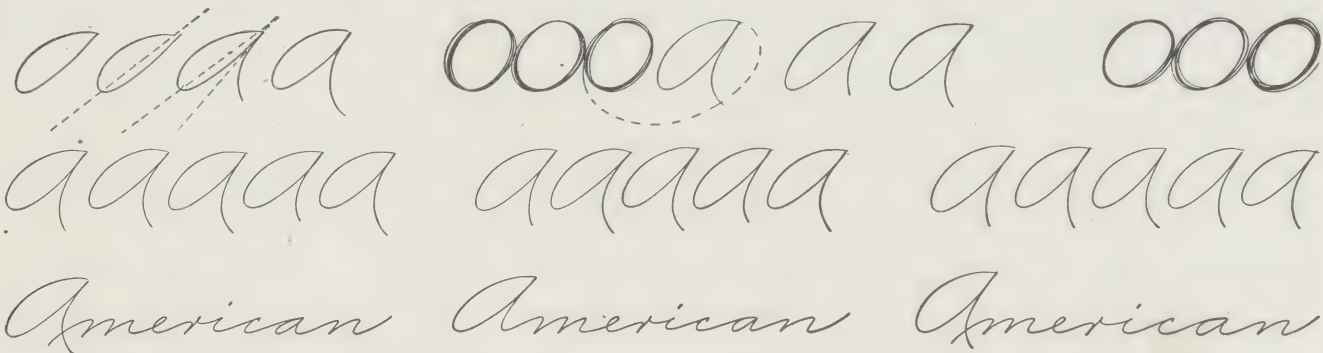
In g and q the extensions are straight, the final strokes forming loops are curved, meeting at the base line.



WORD PRACTICE—Drill 15

across across across across
order order order order
queer queer queer queer
ideas ideas ideas ideas
sincere sincere sincere sincere
nation nation nation nation
manage manage manage manage

LESSON IX—Drill 16



Count 6 for each oval as in drill 6. Count 1, 2 for each capital A.
Time: "American" and 60 A's per minute.

Teachers: Study closely the analysis of capital A. Observe it begins with a downward left curve, changing to an upward right curve, closing at the top. A slight pause at this point will eliminate openings and will train the student to close the top of A and retrace slightly to complete the final stroke, which is a downward left curve

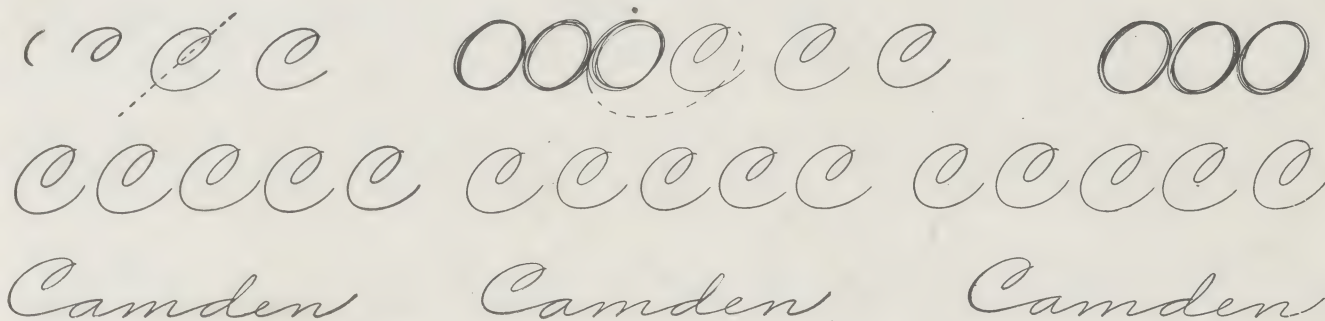
extending slightly below the base line. Check motion at all angles.

Pupils: The movement of capital A is identical with the movement described on page 12 for the oval and capital O. Do not permit the finger nails to leave the paper while checking the motion at the top. Use a nice, light, rolling motion. Swing from A to A, nails remaining on the paper. Frequently refer to the drill so that you will carry a mental picture of the correct form.

DEVELOP UNIFORM, CONTINUOUS MOVEMENT

LESSON X

Drill 17



Count 6 for each oval, 1, 2 for each capital C.

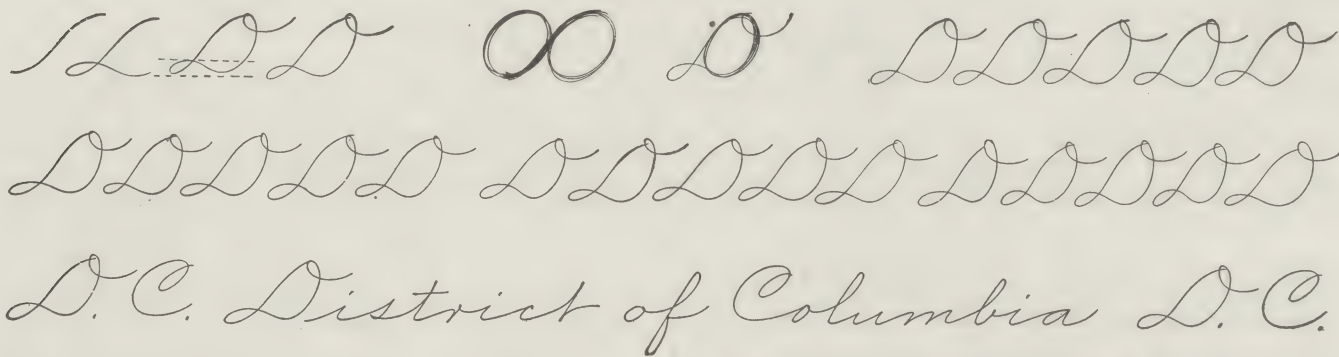
Time: "Camden" and 65 C's per minute.

Capital C begins with a downward left curve, the loop is one-half the height and one-half the width of the letter as indicated in the first three illustrations of this drill. The two downward strokes are left curves and parallel. Note the height at which the letter terminates. Supply a connective stroke between the loops and you have the small o, drill 7, page 13.

DO NOT LIFT THE PEN UNTIL THE WORD IS COMPLETED

LESSON XI

Drill 18



Count 1, 2, 3 for each D or say down, 2, 3, or curve, 2, 3.

Time: "District of Columbia, D. C." and 40 D's per minute.

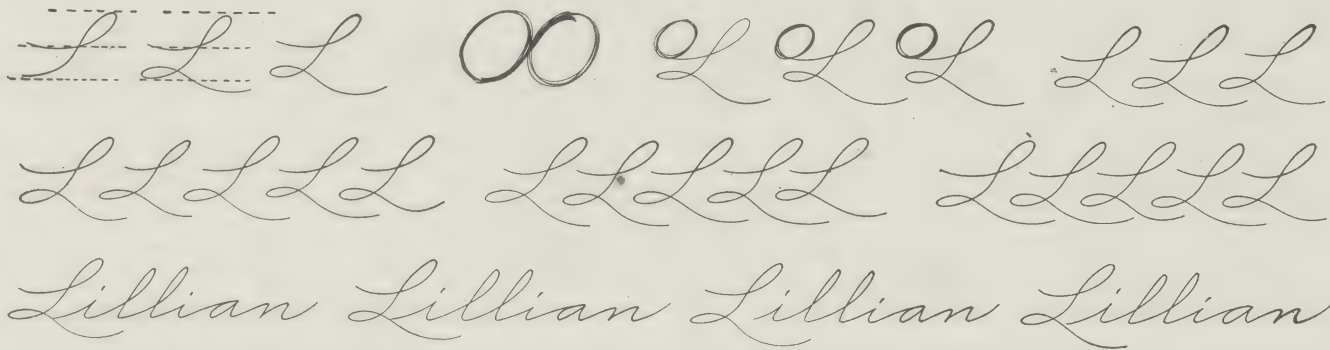
Teachers: Illustrate at the blackboard the compound curve as formed in the first two ovals of drill 18. The compound curve begins at the top center of the second oval, and continues downward with a left curve to the cross sections of the first oval, when it becomes a right curve ending at the central part of the first oval

at the base line. This compound curve is also used in L. The loop is flat, and the toe and heel of D rest upon the line.

Note: Note the compound curve, the body of D resembling O. The lower part of D also forms the stroke used for the lower part of L and the cap of T. Observe the height of the loop. The final stroke ends with an upward motion. D is three-quarters of a space tall. l and b are a little shorter than D.

LESSON XII

Drill 19



Count 6 for the small oval and 1, 2, 3 for L.

Time: "Lillian" and 50 L's per minute.

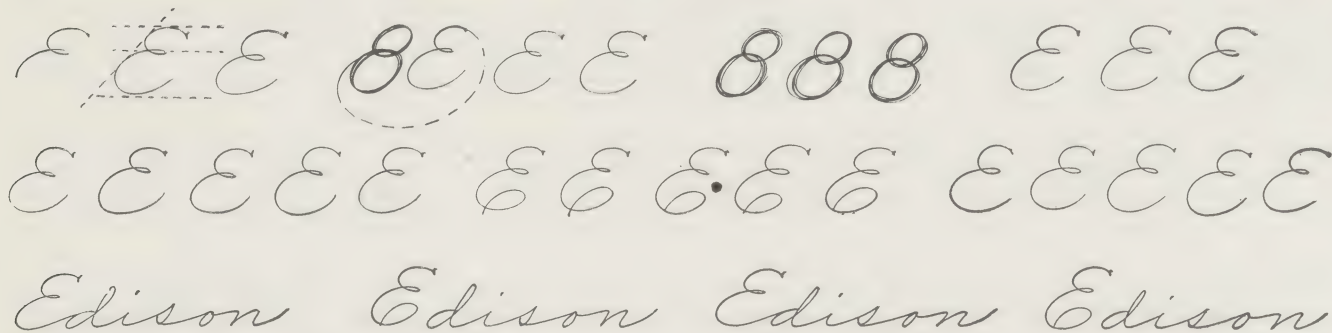
Teachers: Observe the curved beginning stroke which is a compound curved downward stroke. Note the relationship of loops, their position, height, slant and length, the final stroke, and the

curve extending below the base line. Drills 18 and 19 will aid you in establishing a good, light, swinging movement.

Pupils: The small oval provides preparatory motion for properly curving the initial stroke of L. The first loop occupies one-half the height of the letter. The second loop rests flatly on the base line and occupies one-half the width of the letter, finishing below the base line. Frequently refer to diagrams above.

LESSON XIII

Drill 20



Count 6 for the upper and 6 for the lower ovals. 1, 2, 3 or dot, 2, 3 for each E.

Time: "Edison" and 40 E's per minute.

- Teachers: In practising the drills preparatory to E, emphasize movement and slant of the letter. Do not lift pen in swinging from upper to lower ovals.

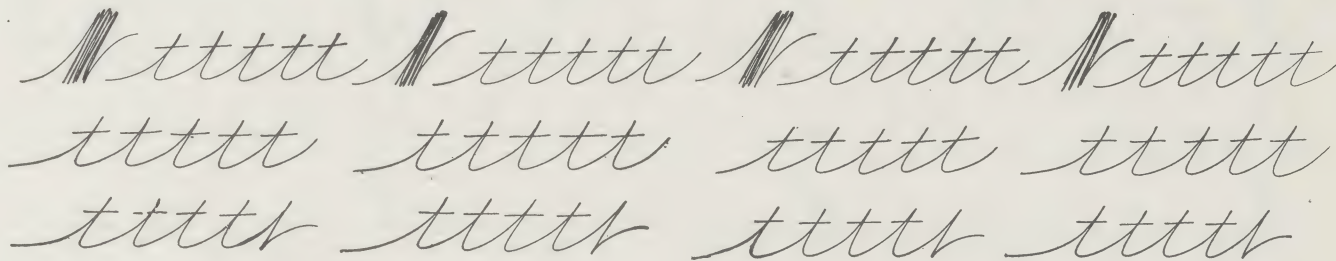
Pupils: Begin E with a dot, continuing oval motion toward the left. The upper part of E is not so wide nor so tall as the lower part. The loop slants slightly downward. The finishing stroke is an upward right curve.

Roll on the muscle, glide on the finger nails.

Review Lessons 8 to 13

LESSON XIV

Drill 21



Count 6 for the push pull exercises, 1, 2 for the initial t and one count for each of the succeeding letters.

Time: 60 t's a minute.

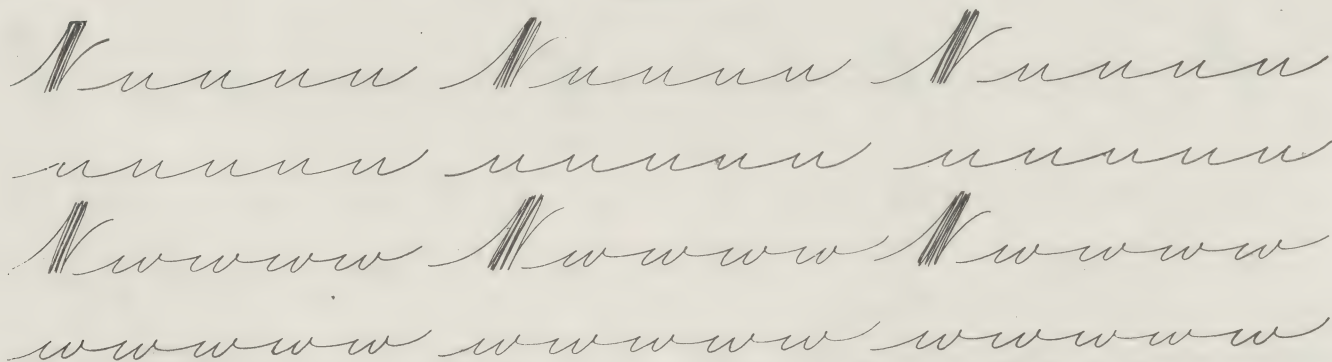
Note that the initial upward stroke for the push pull exercises and the first stroke of t are identical. The final stroke of t is similar to this initial stroke. The final stroke as used in the last line

of t's is employed when t is the last letter of a word. Small t is an extended form of i.

The letters t, d and p are of the same height, occupying one-half space. Cross t a little above the center of the letter. In this exercise the movement is continuous, there being no check of the motion at the base line. Avoid looping.

LESSON XV

Drill 22



Count 6 for the push pull exercises. 1, 2-3, 4-5, 6-7, 8-9, 10 for each group of u. 1, 2-3 for w, or "eh, one stop, two stop, etc."

Time: 50 u's and 45 w's per minute.

Develop the under motion by practising the initial stroke of the push pull, which, when properly executed, will determine the slant

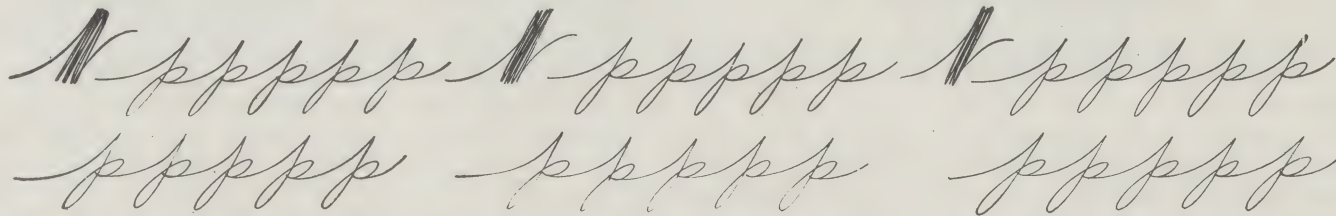
of the letter. In the letters u and w, notice height, width, connecting strokes and spacing between letters and groups.

In small w, check the motion before making the final stroke. Though the motion stops, the pen is not lifted.

Small w is a combination of u.

LESSON XVI

Drill 23



Count 1, 2 for p. Write 50 p's per minute. Notice the sharp point at the top. The loop below the base is identical with the loop of j. The left curve below the base touches the main stroke on the line. p should extend one-half space below the line, the upper part being of the same height as d and t.

A few minutes of correct, thoughtful writing practice is better than hours of careless scribbling.

How to Study a Letter

1. Movement necessary.
2. Beginning stroke.
3. Ending stroke.
4. Strokes peculiar to the letter.
5. Heights of letters or various parts.
6. Width.
7. Slant.
8. Count.
9. Speed—number per minute.
10. Number to line.

LESSON XVII

Study of Loop Letters

In drills 24 to 28 on pp. 27-28, notice height of letters; length and space of loops. Small l forms the basis for extending loop letters—l, h, k, b, f.

The height of these letters is a little less than that of capital letters. h is composed of l and the last stroke of m or n. Check the motion at the base line. Do not lift the pen. Both downward strokes are parallel. k resembles h. The first part is l and the last part an over-motion with a slight curve. Stop at the line.

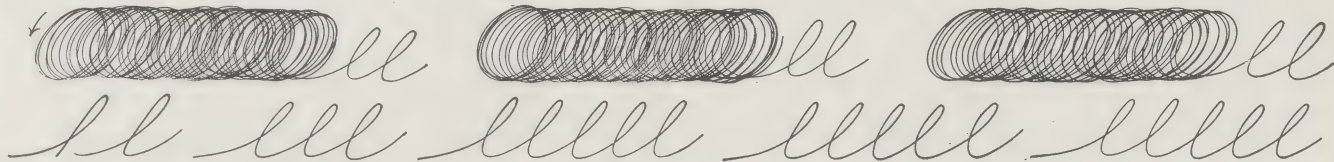
continuing downwards toward the base line. Finish with an up stroke. As in small h, retard the motion at the base line before beginning the second part of the letter. The second part of h, k and b each approximates the height of n. Begin b as you would l. Swing upward to a point the height of a small n. Stop. Curve to the right for the final stroke. See page 28. Small f is formed with the same movement as the other loop letters. The downward stroke extends one-half space. Observe the slant of the downward stroke of these extended letters. A crossing is made on the base line. Try to establish uniformity of height, slant and spacing.

How to Study a Word

1. Beginning letter, capital or small letter. Study the letter.
2. Beginning and ending strokes.
3. Letters in the word.
4. Connective strokes.
5. Heights of letters.
6. Slant.
7. Spacing between letters.
8. Difficult letters.
9. Number per minute.
10. Number to line.

PRACTISE AND COMPARE, THEN PRACTISE AGAIN

Drill 24



Drill 25



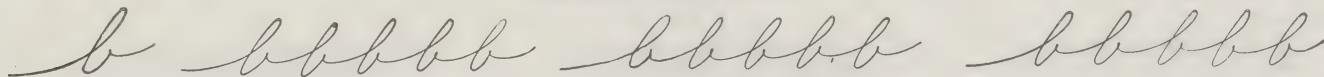
Drill 26



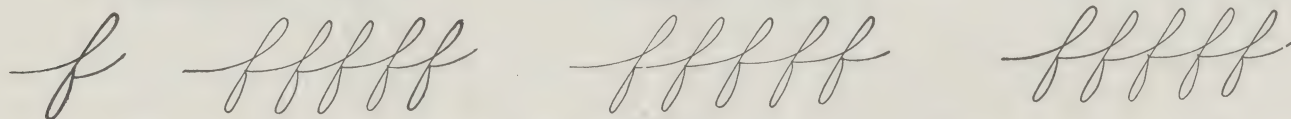
Count 50 for compact, direct ovals. Finish as illustrated above, forming two l's freely executed. A count of 1, 2 is recommended while learning l. When satisfactorily written, the speed may be increased to the count of one for each l. Slightly retard the motion before beginning the second stroke of l. Do not forget to move the paper.

Time: 100 l's, 60 h's, 50 k's, per minute.

LESSON XVIII—Drill 27



Drill 28



How to Practice Figures

The first requisite is legibility, and its importance cannot be emphasized too much. Letters in a word may be known by the context, but each figure must depend upon itself for legibility. It is very important, then, that each figure should be so formed that its value, in groups or by itself, cannot be mistaken.

In making figure one, draw the hand toward you with a quick light motion, sliding on the last two fingers. Uniformity in height and slant are the two important points to observe.

The development and application of a lateral oval motion will aid in the construction of figure 2. A count of three should be used.

One, two, three, or dot, two, three, is the count used for 3. A count of three is used in figures four and five also, but for figures six, seven and nine, use a count of two.

Several lessons should be given to drilling on the figures singly before grouping them, but as soon as the forms are mastered and the student can make them at a fair rate of speed, it is best to drill in miscellaneous order somewhat as follows: 1, 0, 2, 6, 9, 8, 5, 4, 3, 0, 9, 6, 7, 2, 2, 8, 9, 3, 5, 6, 9, 1, 5, 8, 6, 9, 5, 4, 6, 9, 3, 7, 8, etc. No particular order is necessary, but the aim should be to repeat one as often as another. (See page 37 for practice.)

To the Teachers:

Encourage the students to observe closely the form, size, shape and spacing of the various figures and symbols on page 37. After practising several lines of each of these assignments the pupils should be able to write numbers in proper columns or any operation in arithmetic.

WORD PRACTICE—Drill 29

modern

human

suggest

unable

almost

tennis

willow

northern

filling

enemy

piano

bridge

definite

quick

ozone

became

inches

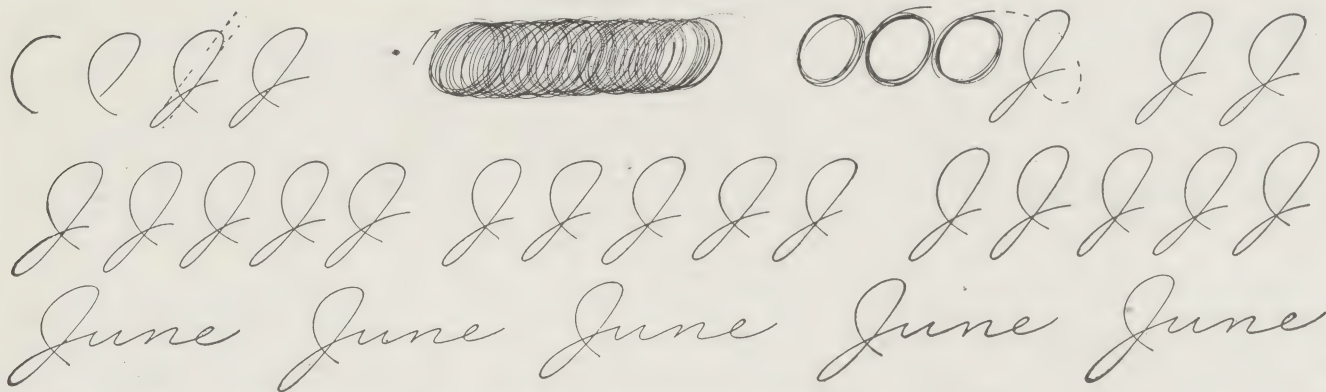
length

usual

jovial

fashion

LESSON XIX—Drill 30



Count 50 for single space, compact, REVERSE ovals, 6 for single reverse oval. 1, 2 for J.

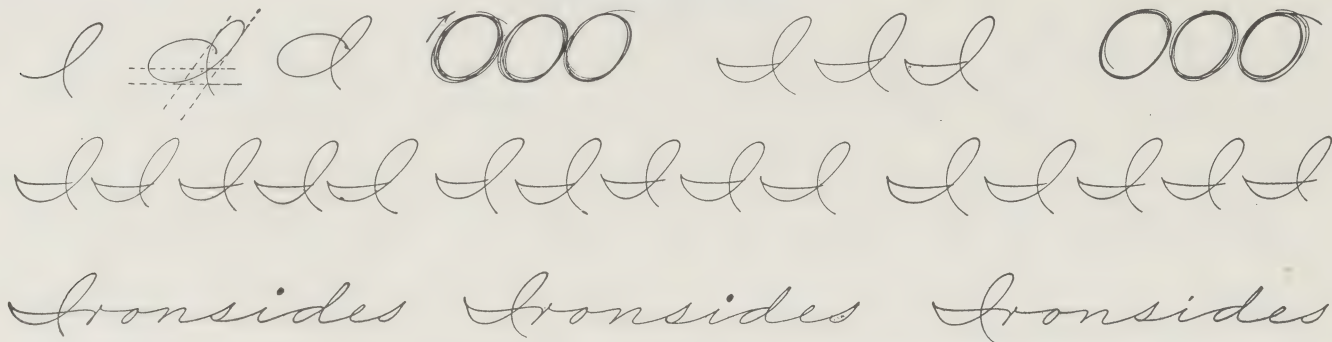
Time: "June" and 55 J's per minute.

Teachers: J, I, P, R, S and G are based upon the application of the "reverse" or indirect oval motion. Caution students to use the required speed in practising the reverse oval and applying its principle to the letters.

Pupils: J begins from below the base line with an upward swing,

forming a left curve as though forming the single reversed oval. Use speed in starting J. The downward stroke is straight. The upper loop is a little longer and twice as wide as the lower loop. The three lines cross approximately at the base line. The hand should be in motion when the pen comes in contact with the paper. The motion of the hand preceding the contact of the pen with the paper should always be in the direction of the line to be made.

LESSON XX—Drill 31



Count 6 for the reversed oval. 1, 2, 3 or "Swing for I."

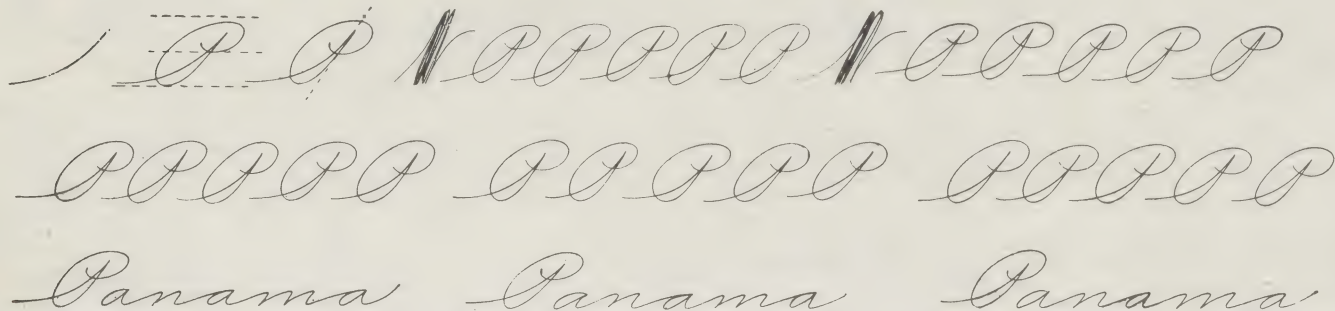
Time: "Ironsides" and 45 I's per minute.

Teachers: Practise one-half line of the compact reversed oval, finishing the line with single reversed ovals. Indicate to the students the relationship between I and J. Use blackboard wall cards or blackboard for demonstration. After students have visualized the drills, question them concerning their observations and your instruction. Two forms of I, S and G are presented, the angular forms receiving preference as they permit the employment of a connective stroke between the capital and its succeeding letter. For supple-

mentary instruction on reversed oval exercises see pages 49-56 of the Palmer Method of Business Writing.

Pupils: What movement is used for I? Where does the letter begin? In what direction does it swing? How wide is the upper loop? Where does the angle occur in I? Where is the motion checked in I and why do you check the motion? Name two letters in the word Ironsides which require checked motion. How many I's can you make in a minute? How many should occupy the line? At what point is the paper moved? Why is the paper moved? In what direction is it moved? How high is d?

LESSON XXI—Drill 32



Count 10 for push pull; 1, 2, 3 for P; 1, 2, 3, 4 for R, page 33.

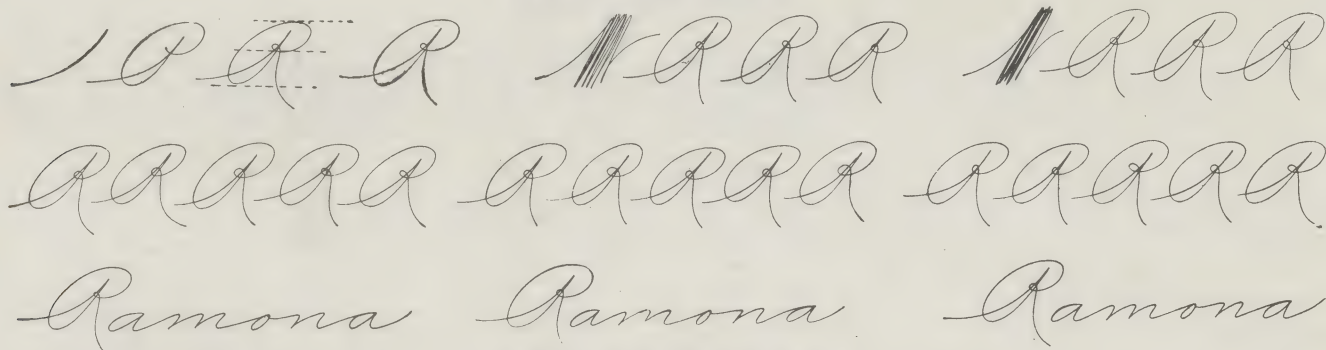
Time: "Panama" and 55 P's per minute; "Ramona" and 45 R's per minute.

Teachers: Develop the curved under swing. It lends impetus to speed and is frequently employed in forming letters. Have students practise until they can produce with an easy, swinging, automatic movement letters whose lines are light, clear-cut, and according to the speed suggested.

Pupils: Notice the space between the tip of stem and roof of the letter. The initial strokes of P and R end a little above the central part of the letter. The final stroke in P swings towards the left, crossing the first and second strokes at one-half the height of the letter. The strokes in P and R are identical, with the addition of the final stroke in R, which is slightly curved and ends below the base line.

Review Pages 26 to 34

LESSON XXII—Drill 33



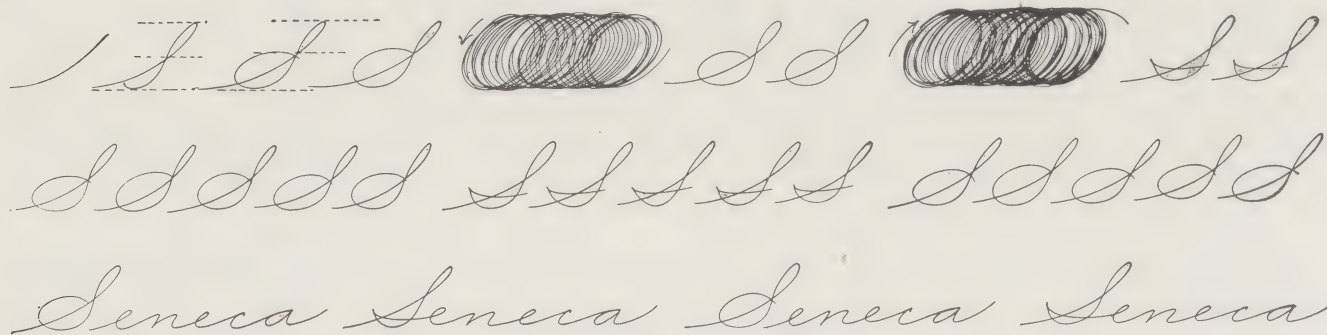
PENMANSHIP CORRECTION

Teachers are recommended to make a frequent review of lessons and drills contained in this textbook. At all times aid the children to establish good habits in handwriting, promptly correcting any erroneous habits as they may appear. Toward maintaining interest and joy in the penmanship lessons and practice, it may be found advantageous to hold inter-class, inter-aisle or inter-desk contests, exhibiting the specimens of the winners. Through media of this nature you will secure the desired emulation that leads to the required efficiency in handwriting.

Repeated constructive suggestions will be found practical. Error in letter formation and rhythm that are common to a number of pupils may be presented and corrected with blackboard illustrations. It is expected that the teacher make from time to time individual corrections upon the students' papers. The criticisms on page 36 may be keyed or coded for this purpose.

Never fail to recognize effort or good work in penmanship. Compliment freely. Let your corrective instructions and procedure be tempered with sympathy.

LESSON XXIII—Drill 34



Count 50 for each of the compact ovals above, and 1, 2, 3 for each form of S.

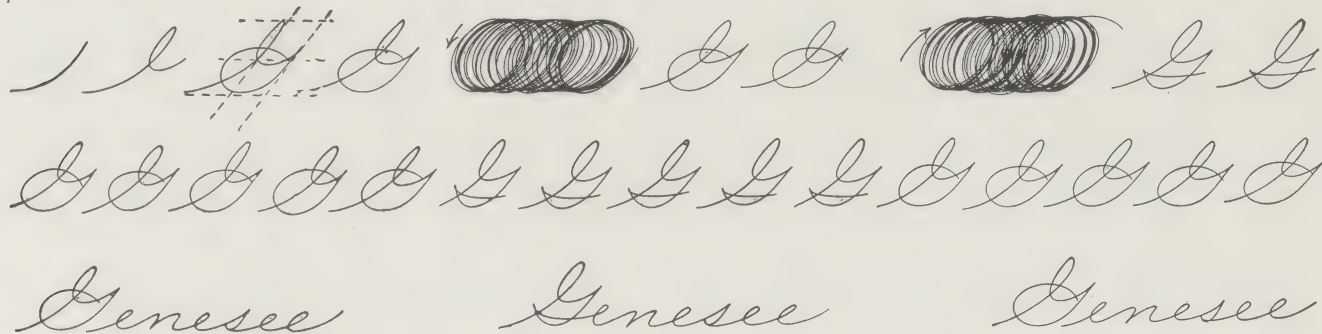
Time: "Seneca" and 45 S's per minute.

Observe that the small upper loop of S is an application of the

direct oval and the lower part the indirect oval. The initial stroke is crossed approximately at one-half the height of the letter. It is at this point that the unangular S terminates. Be sure to check the motion, and pause at all angles to avoid unnecessary loops.

DO NOT GUESS THE SPEEDS—USE A WATCH

LESSON XXIV—Drill 35



Count 50 for each set of compact ovals. 1-2, 3 for the first form of G and 1-2, 3, 4 for the angular finished form.

Time: "Genesee" and 40 G's per minute.

Note the following: the initial stroke, slant, height of letter, height and width of first loop, first and second crossings on the initial stroke, tip of second part, height and formation of second part, and final stroke.

Diagnose Your Own Handwriting

Be critical; just how and where does the first line in each letter begin? Is it made with an upward or downward stroke? A straight or curved stroke? What kind of curve? How high is the letter? How wide is each part? The running space it occupies? The movement direction in beginning, continuing and completing the letter? The rhythm of the letter?

AT ALL TIMES DO YOUR BEST

LESSON XXVI

0 1 2 3 4 5 6 7 8 9

9 8 7 6 5 4 3 2 1 0

4	1	3	2	6	7	8	1
5	9	3	7	8	2	4	5
<hr/>							
1	6	4	5	9	3	8	7
<hr/>							
1	1	7	1	6	4	4	1
<hr/>							

Figures
and
Symbols

4	9	3	7	2	6	4	5
							34
<hr/>							
1	9	7	4	9	0	5	8
<hr/>							
1	4	8	1	1	7	9	3
<hr/>							
1	6	7	8	6	6	9	9
<hr/>							

$\frac{1}{2} = 50\%$

$\frac{1}{4} = 25\%$

$\frac{1}{3} = 33\frac{1}{3}\%$

$\frac{1}{5} = 20\%$

$\frac{1}{7} = 14\frac{2}{7}\%$

$\frac{1}{6} = 16\frac{2}{3}\%$

$\frac{1}{8} = 12\frac{1}{2}\%$

$\frac{3}{4} = 75\%$

$\frac{2}{3} = 66\frac{2}{3}\%$

\$ ¢ % ‰ a/c #

\$ ¢ % ‰ a/c # .

LESSON XXVII

Dr. H. A. King,
242 Fifth Ave.,
New York, N. Y.

Envelope Addressing

Envelope addressing, letterhead writing, conclusions and complimentary closings are not only helpful for penmanship practice but are excellent for correlation and general practice. Have students write several addresses similar to the above copy.

Review Pages 35 to 39

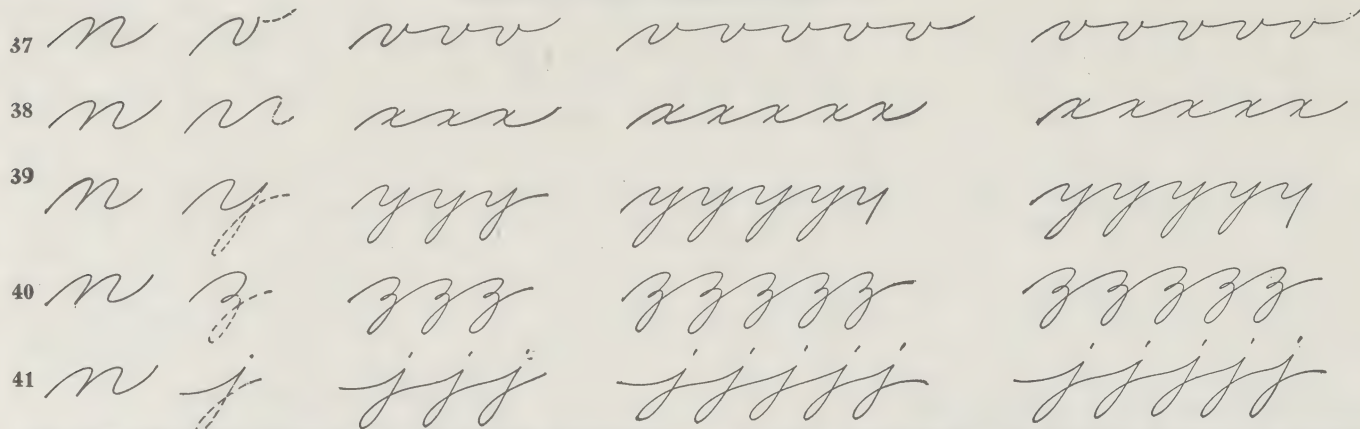
USE FREE, SWINGING, RHYTHMIC MOTION

Respectfully yours,
Faithfully yours,
Sincerely yours,
Cordially yours,

How to Study a Sentence

1. Study the beginning capital.
2. Notice difficult letters.
3. Study difficult words.
4. Give attention to connective strokes.
5. Beginning and ending strokes.
6. Slant.
7. Spacing between letters and words.
8. Comparative heights of letters.
9. Number of sentences to minute.

LESSON XXVIII—Drills 37, 38, 39, 40, 41



All of the drills in lesson 26 are based upon the over under motion.

In drills 37, 38 and 39 observe the first stroke with the upward over motion, the second stroke being an upward under motion.

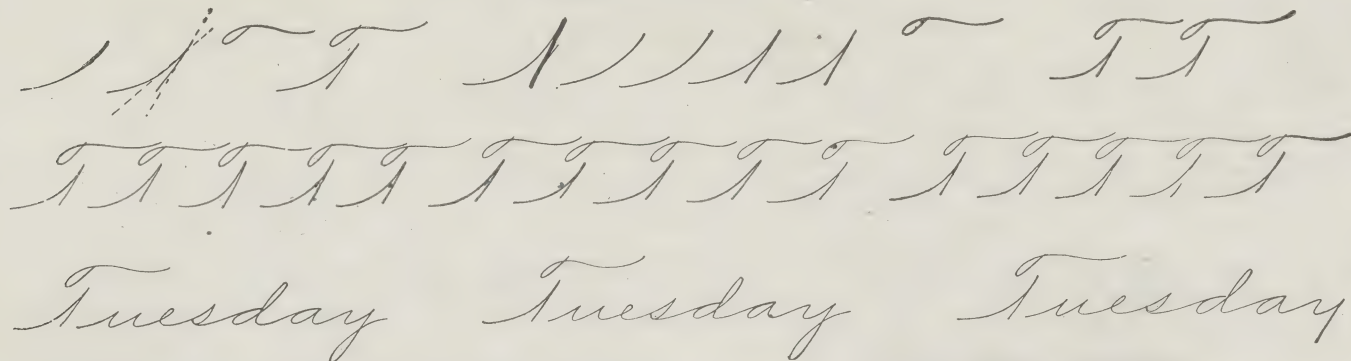
In v we have the final stroke curved. Note its similarity with the final stroke in small o, r, w and b. The crossing in drill 38 may be an upward or downward stroke, crossing at the base line.

Drill 39. The point of y and the top of the curve are of uniform height. The extended part of the letter forms a small j.

Drill 40. The first stroke of z is made with an over motion and the small loop rests upon the line.

The j begins with an upward curve stroke. Pause at the tip, continuing with a downward stroke forming the left curve. Cross at the line. Do not dot i or j until the group is completed.

LESSON XXIX—Drill 42



Count 1, 2 for the stem of T and 3, 4 for the cap, or "Curve down, loop, curve" is suggested as a descriptive count.

Time: "Tuesday" and about 40 T's per minute.

The stem of T is composed of the strokes that form the push pull movement. Observe the distance between the sharp top of the stem and the cap. The cap very closely resembles the base of D and L. The top of the stem of T points approximately to the center of the cap.

PENMANSHIP QUESTIONS.

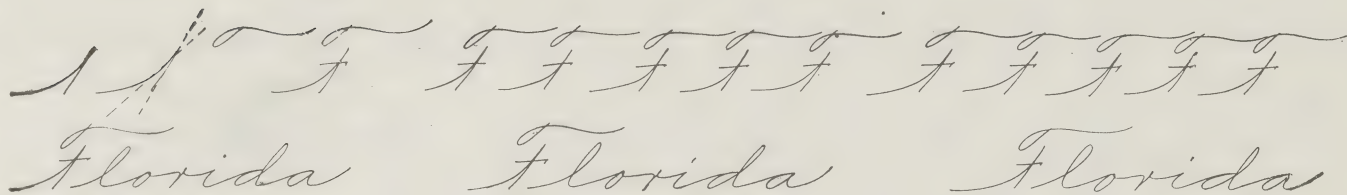
Skillful questioning and holding the entire class for answers is of great advantage when visualizing letter forms.

Oral and written questioning will greatly assist the student to retain a mental picture of the correct letter forms as well as the principles of formation and the elements of execution taught during the penmanship lesson.

THE MIND DIRECTS THE ARM AND HAND PERFORMS

Capital Stems
(Continued)

LESSON XXX—Drill 43



Count 1, 2 for the stem, 3, 4 cross, for the top and finishing strokes respectively.

Time: "Florida" and 40 F's per minute.

The cross of F is approximately at the central part of the letter. You will observe that the retracing on the first part of the stem terminates just about at the cross bar.

Questions for Examination

Define muscular movement.

Name three points of contact with the paper.

Mention four qualities of good handwriting.

Repeat four elements that aid good handwriting.

Write the small letters with loops above the base line.

LESSON XXXI—Drills 44, 45

m m m m m m m m m m

M M M M M M M Marion Marion

9 2 2 2 2 2 2 2 2 2 2 2 2

National National National

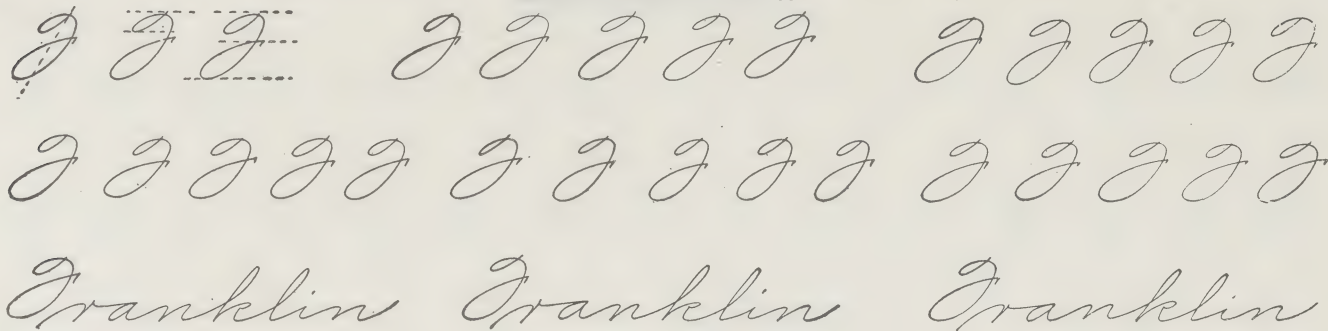
Count 1-2, 3, 4 for M. For N 1, 2, 3.

Time: "Marion" and 30 M's per minute. "National" and 40 N's per minute.

There are 12 capital letters which employ the use of the inverted 6 as an initial stroke. Turn to the alphabet on the inside cover page and select the capitals referred to.

WITH A DRY PEN FREQUENTLY RETRACE THE DRILLS IN THE TEXT

LESSON XXXII—Drill 46



Count 1, 2, 3.

Time: "Franklin" and 50 F's per minute.

The initial loop and right curve of F are founded upon the reversed oval principle. The initial loop of F occupies one-third the space from the top line. The crossing is made approximately at the central part of the right curve.

Questions for Examination

Name the minimum letters that extend below the base line.

Name the minimum letters.

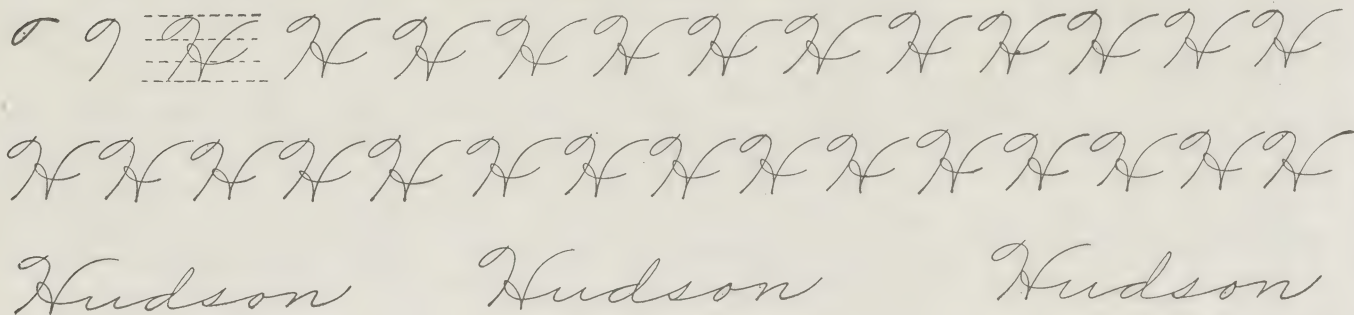
Repeat twelve capital letters whose initial strokes are almost identical.

Mention two capital letters produced with indirect motion.

Illustrate how ovals aid good letter formation.

GOOD POSITION LEADS TO GOOD MOVEMENT

LESSON XXXIII—Drill 47



Count 1, 2 for inverted 6; 3, 4 for the downward stroke and finishing loop.

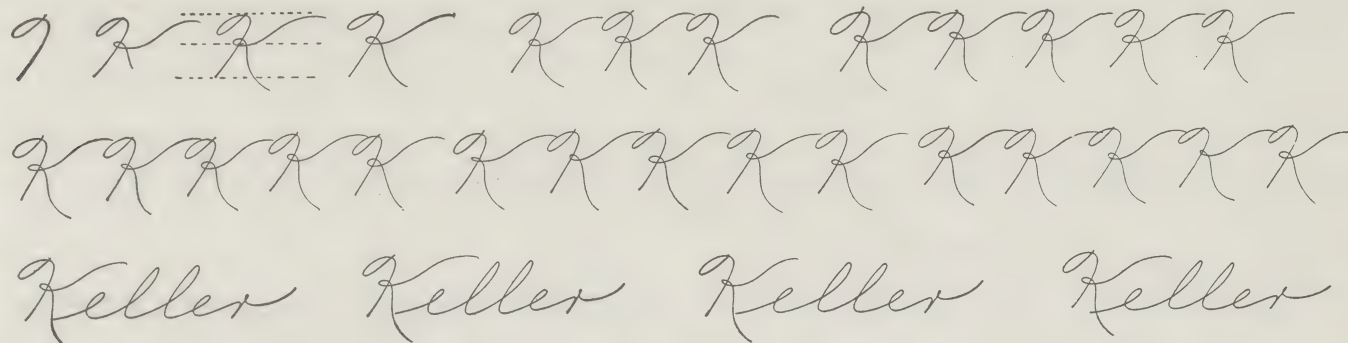
Time: "Hudson" and 30 H's per minute.

The initial stroke of H is identical in form and count with the preceding letters M and N. The second stroke begins with a slight

curve to the left. Stop at the base line without lifting the pen, proceed with an upward right curve to the central part of the stem of the letter, which is crossed in forming the connecting stroke. Observe that the final stroke is the under curve of the direct oval.

GOOD MOVEMENT LEADS TO GOOD WRITING

LESSON XXXIV—Drill 48



Count 1, 2-3, 4 for K.

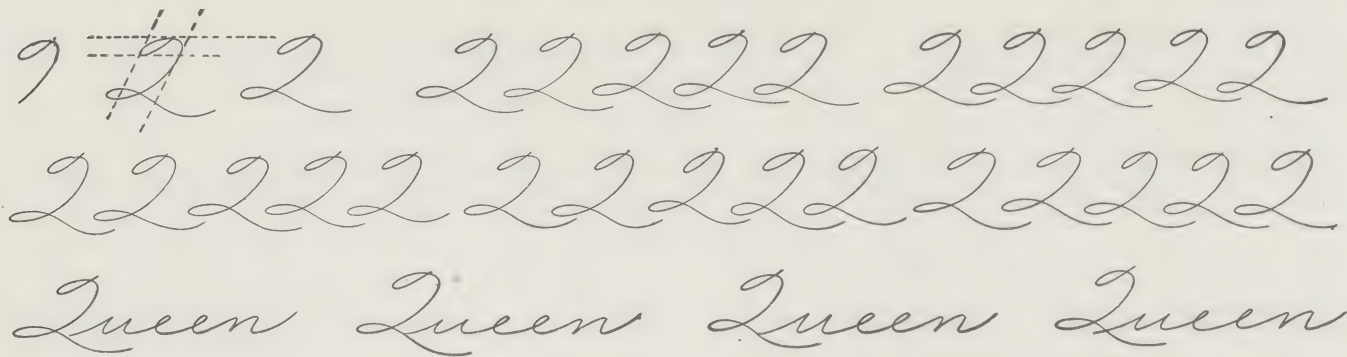
Time: "Keller" and 35 K's per minute.

Observe from the above analysis that the second stroke occupies a full space touching the top line. It is a compound curve which

crosses the stem centrally. The loop and final stroke have the same appearance as the final stroke of R. In the third element in the analysis, form an oval within the last part of K and note the relationship of the upper and lower parts of K's second stroke.

TO WRITE WELL, HAVE FIRST A GOOD MENTAL PICTURE OF THE LETTER FORMS

LESSON XXXV—Drill 49



Count 1, 2, 3 for Q.

Time: "Queen" and 50 Q's per minute.

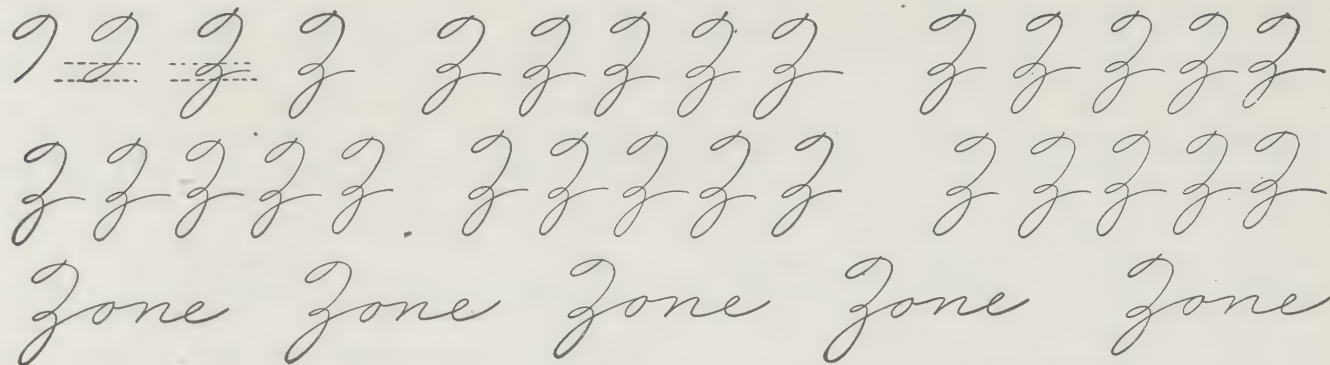
Q is an enlarged figure 2. In the elements of construction above, you will observe the relationship of the initial loop with the balance of the letter. The initial stroke is the same as that used in forming M. Which parts of D, L and Q are identical?

We should sit with our heads up and our backs straight, our feet flat on the floor and our arms resting in easy position upon the desk.

Questions for Examination

- What three small letters are based on a?
- What two letters have the same height as p?
- How should movement be directed?
- Name three movement drills.
- Mention three small letters containing loops.

LESSON XXXVI—Drill 50



Count 1, 2, 3 for Z.

Time: "Zone" and 50 Z's per minute.

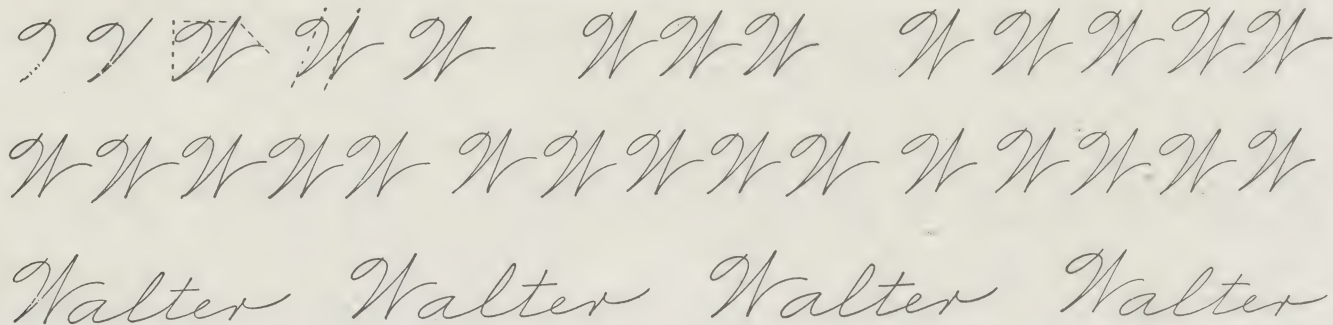
Notice the similarity between the initial and medial loops of Q and Z. The downward stroke is curved to the left at the base line. Observe that the medial loop and final stroke of Z have the same features as F. Make the crossing at the base line.

What is the result of pen pinching or gripping?

Name a mechanical handwriting drill intended to develop each of the following: slant, swing, elastic movement, and correct spacing.

Name an essential penmanship step that aids health.

LESSON XXXVII—Drill 51



Count 1, 2-3-4 for W.

Time: "Walter" and 40 W's per minute.

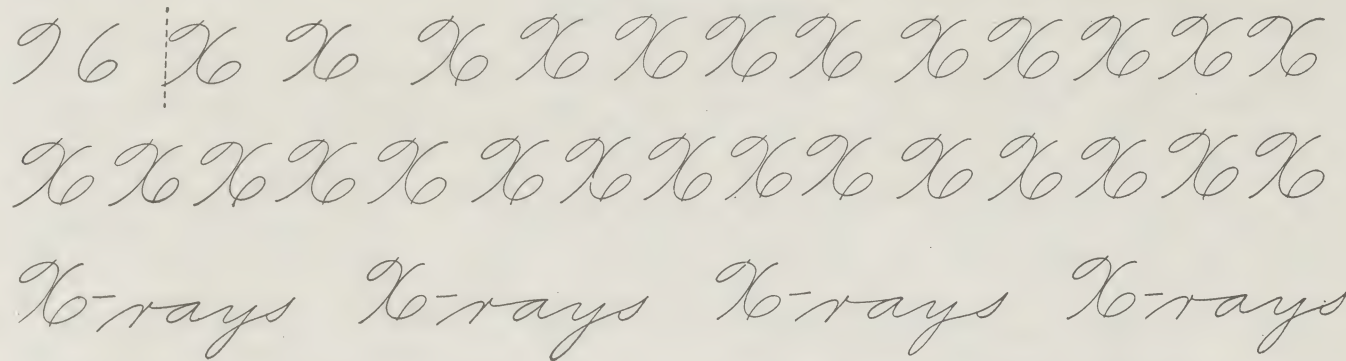
Execute the stem, which is the inverted 6, and with the curved initial and final strokes write the push pull movement. Connect the elements and W is formed. The motion is checked three times. In writing W, have the students point out the part of the letter where the motion should be checked to avoid looping.

Mention three letters developed from small l.

Name three letters developed from capital O.

From the following select five and show the relationship between them: I and J; H and K; D, L and T; O and C; S and G; a and g; 6 and 9.

LESSON XXXVIII—Drill 52



Count 1, 2-3, 4 for X.

Time: "X-rays" and 40 X's per minute.

X is the combination of figure 6 and figure 6 inverted. The two 6's should touch at half of the height of the letter.

Review Drills 37 to 52

PAUSE AT ALL ANGULAR CONNECTIONS

Questions for Examination

Illustrate and give examples of left and right curves.

Mention the advantage of stopping or retarding motion at angles.

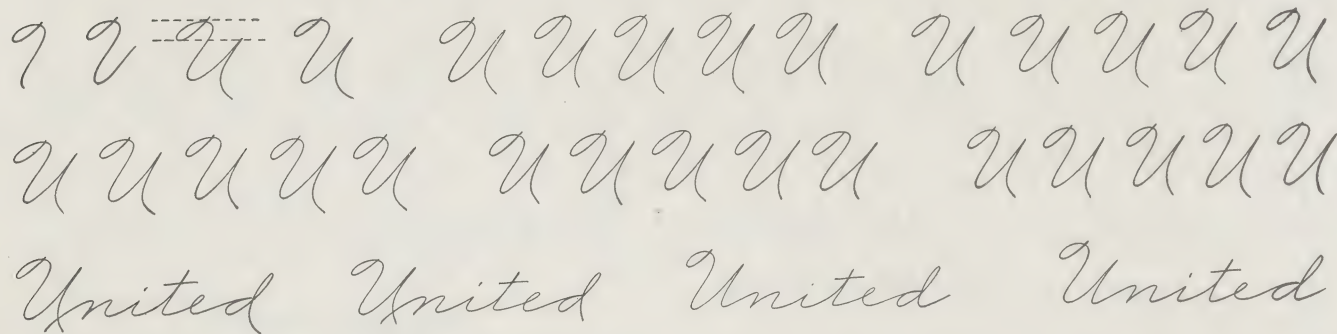
When a stop is made at an angle, is the pen lifted from the paper?

When a stop is made at an angle, is the hand lifted from the paper?

How does good penmanship aid health?

Write five sentences, each being a statement relating to the position of body, penholder, eyes, paper, arms and fingers.

LESSON XXXIX—Drill 53



Count 1, 2-3 for U.

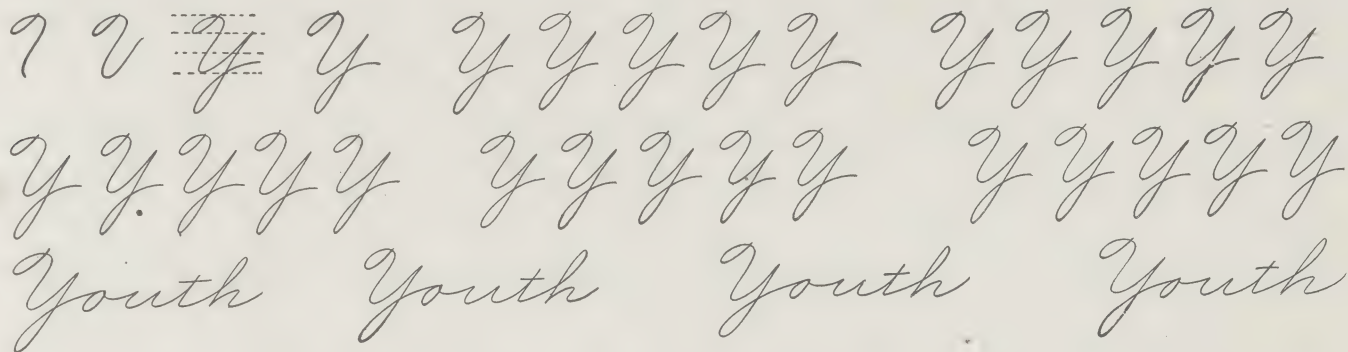
Time: "United" and 40 U's per minute.

The initial strokes of capitals M, N, W and X are identical.

Q and Z's initial strokes are more curved at the base line, where

there is a slight curve to the left. Observe the hook feature in U, V and Y, which curves to the right at the base line. Accurate observation of the analytic construction above will aid in the proper execution of these letters.

LESSON XL—Drill 54



Count 1, 2-3.

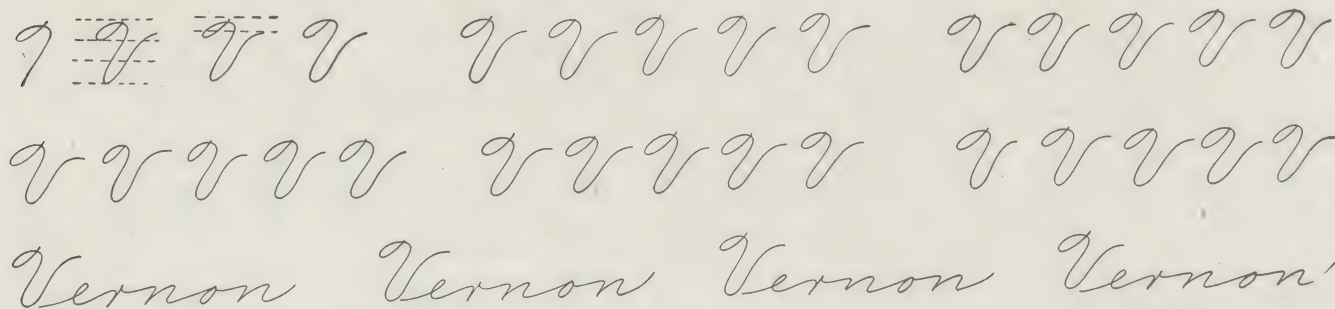
Time: "Youth" and 40 Y's per minute.

U and Y are identical in their initial and medial strokes. The

last part of Y forms j. Note that the sharp tip of Y nearly reaches the height of the letter. At the base line the downward stroke is crossed by the final stroke.

WATCH POSITION—WATCH MOVEMENT

LESSON XLI—Drill 55



Count 1, 2 for V.

Time: "Vernon" and 50 V's per minute.

The initial stroke of V is identical with the initial strokes of U

and Y. Retard the motion slightly before curving to the right at the base line. Observe that the final stroke is slightly curved to the right. Should a horizontal line be drawn at the base of the initial loop, it should reach the height of the last stroke.

TO WRITE WELL, HAVE FIRST A GOOD MENTAL PICTURE OF THE LETTER FORMS

SENTENCE PRACTICE

Aviators fly like birds.

Avoid gripping your pen

Become legible writers.

Be careful of the care of pens

Cincinnati is in Ohio.

Compare your practice with the drills

Diamonds are precious.

Do you always write with the muscle?

Electricity generates heat.

Ease of execution is essential

Face tasks cheerfully.

Follow the instructions in this book

Golf is a popular game.

Good penmen are always in demand

History is a record of life.

Have a clear idea of the writing machine

Ice skating is a winter sport.

Inattentive pupils fail

January is the first month.

Join letters carefully

Kansas produces wheat.

Keep the eyes at a safe distance from your work

Lindbergh flew alone to Paris.

Learn to criticize your work

Master one thing at a time.

Minimum letters should be of uniform height

Nature study is interesting.

Name the letters while writing words

Oranges grow in the South.

Over-tension produces writers' cramp

Paper is made from pulp.

Practise in the right direction

Quartz is a crystal.

Q has a long, flat loop

Resolve to master penmanship.

Right movement produces good writing

Soldiers exercise daily.

Study and practice go hand in hand

Tea is grown in India.

The wrist does not touch the desk

Universities are study centers.

Use easy movement

Value your time as money.

Vigilance implies watchfulness

We shall profit by study.

Watch position of the body, hand and paper

X-rays are a modern discovery.

X is a difficult letter to write

Yachting is a pleasure.

You should write rapidly and well

Zinc is used to coat iron.

Z is the last letter of the alphabet

Capital Letter Combinations

A.M.P.

A.M.P.

A.M. Palmer

O.D.N.

O.D.N.

O.D. Harris

I.B.P.

I.B.P.

I.B. Pincus

Students should be taught to establish a good signature that includes the following qualities: neatness, accuracy, rapidity—and it is essential that the signature be readable. Avoid ornamentation in writing signatures. Not all letters are joined with facility.

In such instances it is well to have the capital letters separate and distinct. When the student has acquired a good signature encourage him to use it at all times so that it shall be characteristic.

New York, N.Y. June 1, -

Mr. B. N. King,
42 East Ave.,
Denver, Colo.

Bought of C. O. Dean Co.,
5 South St.,
New York, N.Y.

10 bbls. Flour

10.50 105 00

5 bbls. Potatoes

8.00 40 00

20 lbs. Coffee

.50 10 00

155 00

Write the name of your School, Grade, Date, City and State.

This is a specimen of my Palmer Method penmanship written naturally, freely, legibly and in accordance with the drills and instructions in this book. I hope my writing is up to the required standard.

YOUR SIGNATURE

EVALUATION OF EFFICIENCY IN PALMER METHOD HANDWRITING

The Palmer Method Plan of evaluating handwriting measures both the product and process. The improvement made by pupils from month to month should be considered in the grading of form, this unit being raised or lowered in accordance with the improvement or lack of improvement as well as effort exhibited by the student. In order to judge accurately the improvement achieved, monthly specimens should be filed in Individual Progress Folders.

That the pupils' penmanship should be graded is not a question that is susceptible to debate. Parents and pupils should be advised periodically of the progress made by the pupil. A report of the progress should be expressed in figures. In rating students' examinations in arithmetic, spelling or like subjects, little difficulty is experienced because of the concreteness of the subject, but in such subjects as English or penmanship, where judgment alone is required for decision, great care should be exercised toward giving the children the just and adequate markings. Toward this endeavor Standards with suggestions as to rating for posture, movement, speed and form, together with speed requirements, are presented on pages 62 and 63.

To rate pupils' writing ability teachers should for the purpose of a general test in application require pupils to memorize a stanza or paragraph selected from the English textbook.

While the pupils are writing, the teacher should take her pad and passing quietly about the room rate the children in position and movement. This should be done rapidly and accomplished before the pupils finish their work. In this writing test the children should all be started off at the same time by a timepiece, and as each pupil finishes his work he should so signify by raising his hand. He should then be given a record of his time, to write upon his paper. At the close of the lesson the teacher will have marked all of her pupils in posture, in movement and the record of time consumed in writing the assignment. The papers are then collected to receive the teacher's markings on the formation of the letters, after which a computation of the ratings is arranged.

The subjoined specimens of graded writing are from grades 5 and 6 done under regular class room conditions.

The standard speed for Grade 5 is 78 letters a minute.

Over the fields and meads
ows the men searched for
the missing chain and at

Posture 90, Movement 88, Speed 100 (78 letters per minute), Formation 90 (very well controlled, obvious ease of motion but some incorrect comparisons in heights of letters. There was a lack of preparatory motion as preparation for making the capital O, hence a grade of 88 in movement instead of 90). Grade 92.

Over the fields and meads
ows the men searched for.
the missing chain and at

Posture 80, Movement 80, Speed 88 (69 letters per minute), Formation 70 (fairly well controlled, deficient in speed, too much slant). Grade 80.

The standard speed in Grade 6 is 83 letters a minute.

Ali Baba found the cave where
the thieves hid their treasure.

On the floor of the cave the
plants looked like a carpet.

Posture 90, Movement 90, Speed 100 (83 letters per minute), Formation 90 (very well controlled, uniform slant, correct size, but not always enough under swing used in beginning strokes). Grade 93.

Ali Baba found the cave where
the thieves hid their treasure
On the floor of the cave the

Posture 80, Movement 80, Speed 75 (62 letters per minute), Formation 70 (crowded, variance in slant and incorrect comparative heights of letters, deficient in speed). Grade 76.

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PRACTICAL LETTERING

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z c

Where boldness is desirable and when speed is not required the above style of broad pen practical lettering will be found adaptable for addressing packages, simple engrossing, lettering titles on posters, etc. Engrossing is to be encouraged only after pupils have satisfactorily mastered a style of automatic muscular movement writing for general use and never at the expense of a good, easy, flowing, cursive style of handwriting. Practise one line of each letter presented in the above alphabet.



TRADE MARK

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